

# Nº1. Les Echos.

(Méditation.)

R. de Boisdeffre, Op.64.

Andante espressivo.

Violon.

Alto.

Violoncelle.

Piano.

*p*

*Pedale.*

*espress.*

*cresc.*

*f*

First system of musical notation, measures 1-4. The system consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Bass) and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *rit.* (ritardando) and *a tempo*. The dynamics are *p* (piano) and *cresc.* (crescendo).

Second system of musical notation, measures 5-8. The system consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Bass) and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *rit.* (ritardando) and *a tempo*. The dynamics are *p* (piano) and *cresc.* (crescendo).

Third system of musical notation, measures 9-12. The system consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Bass) and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *rit.* (ritardando) and *a tempo*. The dynamics are *p* (piano) and *cresc.* (crescendo).

This musical score is for the piece "The Swan" (Le Cygne) by Camille Saint-Saëns, from his Suite for Piano. The score is written for voice and piano. The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The piece is in 3/4 time and consists of 12 measures shown in this excerpt.

The score is divided into two systems, each containing three staves. The top staff in each system is for the voice, and the bottom two staves are for the piano (right and left hands).

**Measure 1:** The voice part begins with a half note D4, followed by a quarter rest. The piano accompaniment starts with a half note D3 in the right hand and a half note D2 in the left hand, both marked *dim.* (diminuendo). The piano part then moves to a half note E3 in the right hand and a half note D2 in the left hand, marked *p* (piano).

**Measure 2:** The voice part has a half note E4, followed by a quarter rest. The piano accompaniment continues with a half note F#3 in the right hand and a half note E2 in the left hand, marked *dim.*.

**Measure 3:** The voice part has a half note F#4, followed by a quarter rest. The piano accompaniment continues with a half note G#3 in the right hand and a half note F#2 in the left hand, marked *dim.*.

**Measure 4:** The voice part has a half note G#4, followed by a quarter rest. The piano accompaniment continues with a half note A3 in the right hand and a half note G#2 in the left hand, marked *dim.*.

**Measure 5:** The voice part has a half note A4, followed by a quarter rest. The piano accompaniment continues with a half note B3 in the right hand and a half note A2 in the left hand, marked *dim.*.

**Measure 6:** The voice part has a half note B4, followed by a quarter rest. The piano accompaniment continues with a half note C#4 in the right hand and a half note B2 in the left hand, marked *dim.*.

**Measure 7:** The voice part has a half note C#5, followed by a quarter rest. The piano accompaniment continues with a half note D4 in the right hand and a half note C#2 in the left hand, marked *dim.*.

**Measure 8:** The voice part has a half note D5, followed by a quarter rest. The piano accompaniment continues with a half note E4 in the right hand and a half note D2 in the left hand, marked *dim.*.

**Measure 9:** The voice part has a half note E5, followed by a quarter rest. The piano accompaniment continues with a half note F#4 in the right hand and a half note E2 in the left hand, marked *dim.*.

**Measure 10:** The voice part has a half note F#5, followed by a quarter rest. The piano accompaniment continues with a half note G#4 in the right hand and a half note F#2 in the left hand, marked *dim.*.

**Measure 11:** The voice part has a half note G#5, followed by a quarter rest. The piano accompaniment continues with a half note A4 in the right hand and a half note G#2 in the left hand, marked *dim.*.

**Measure 12:** The voice part has a half note A5, followed by a quarter rest. The piano accompaniment continues with a half note B4 in the right hand and a half note A2 in the left hand, marked *dim.*.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*dim.*, *p*, *rit.*, *cresc.*). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a steady eighth-note pattern in the bass line.

Measures 1-4 of the musical score. The vocal line begins with a forte (*f*) dynamic. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

Measures 5-8 of the musical score. Measures 7 and 8 are marked with *rit.* (ritardando).

Measures 9-12 of the musical score. Measures 9 and 10 are marked with *tempo* and *p* (piano). Measure 11 is marked with *p espress.* (piano, espressivo).

Measures 1-4 of the musical score. The vocal line begins with a sforzando (*sf*) dynamic. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

Measures 5-8 of the musical score. Measures 5 and 6 are marked with *p* (piano) and *sf* (sforzando). Measures 7 and 8 are marked with *p* (piano).

Measures 9-12 of the musical score. Measures 9 and 10 are marked with *pizz.* (pizzicato) and *sf* (sforzando). Measures 11 and 12 are marked with *pizz.* (pizzicato) and *sf* (sforzando).

Violin I: *pizz.*, *cresc.*, *f*, *arco*

Violin II: *arco*, *cresc.*, *f*

Piano: *cresc.*, *f*

Violin I: *p*

Violin II: *p*

Piano: *p*

Violin I: *p*

Violin II: *p*

Piano: *p*

Violin I: *espress.*

Violin II: *espress.*

Piano: *pp*

Violin I: *cresc.*

Violin II: *cresc.*

Piano: *cresc.*

Violin I: *f*, *rit.*, *dim.*

Violin II: *f*, *rit.*, *dim.*

Piano: *f*, *rit.*, *dim.*

System 1: Treble, Alto, and Bass staves. Treble and Bass staves are marked *tempo* and *p*. The Alto staff is marked *mp*. System 2: Treble and Bass staves. Treble staff is marked *tempo*. Bass staff is marked *pp*.

System 3: Treble, Alto, and Bass staves. Treble staff is marked *cresc.*. Alto and Bass staves are marked *cresc.*. System 4: Treble and Bass staves. Treble staff is marked *cresc.*. Bass staff is marked *cresc.*.

System 5: Treble, Alto, and Bass staves. Treble staff is marked *p*. Alto and Bass staves are marked *p*. System 6: Treble and Bass staves. Treble staff is marked *pp*. Bass staff is marked *pp*.

System 1: Treble, Alto, and Bass staves. Treble staff is marked *sf*. Alto and Bass staves are marked *sf*. System 2: Treble and Bass staves. Treble staff is marked *sf*. Bass staff is marked *sf*.

System 3: Treble, Alto, and Bass staves. Treble staff is marked *sf*. Alto and Bass staves are marked *sf*. System 4: Treble and Bass staves. Treble staff is marked *sf*. Bass staff is marked *sf*.

System 5: Treble, Alto, and Bass staves. Treble staff is marked *p*. Alto and Bass staves are marked *pizz.*. System 6: Treble and Bass staves. Treble staff is marked *p*. Bass staff is marked *p*.



Musical score for page 16, measures 1-16. The score is written for three systems, each with three staves (treble, alto, and bass clefs). The key signature is one flat (B-flat). The first system (measures 1-4) features a melody in the treble staff with a crescendo marking. The second system (measures 5-8) continues the melody with a crescendo marking. The third system (measures 9-12) features a melody in the treble staff with a crescendo marking. The fourth system (measures 13-16) features a melody in the treble staff with a crescendo marking.

Musical score for page 9, measures 1-16. The score is written for three systems, each with three staves (treble, alto, and bass clefs). The key signature is one flat (B-flat). The first system (measures 1-4) features a melody in the treble staff with a piano marking. The second system (measures 5-8) continues the melody with a piano marking. The third system (measures 9-12) features a melody in the treble staff with a piano marking. The fourth system (measures 13-16) features a melody in the treble staff with a piano marking.

Nº 2. Elégie.

R. de Boisdeffre, Op.64.

Violon.

Alto.

Violoncelle.

Piano.

Adagio.

*p cresc.*

*p espress. cresc.*

*p espress. cresc.*

*Adagio.*

*p*

*dim.*

*p*

*espress.*

*dim.*

*dim.*

*dim.*

*p*

*cresc.*

*dim.*

*cresc.*

*dim.*

*cresc.*

*dim.*

*p*

The musical score is for the piece "L'Espresso" by Franz Liszt, from the album "L'Espresso". It is a 2/4 time piece in B-flat major. The score is written for voice and piano. The vocal part is in the soprano range, and the piano part is in the right and left hands. The score is divided into four systems. The first system shows the vocal melody and piano accompaniment. The second system features a piano solo with a complex, rhythmic pattern. The third system returns to the vocal melody and piano accompaniment. The fourth system concludes the piece with a final piano chord. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *sf*, *f*, *espress.*, and *grazioso*.



Musical score for page 14, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part consists of two staves (Soprano and Alto). The piano part consists of two staves (Right and Left). The score includes various dynamics such as *espress.*, *sf*, *dim.*, and *pp*. The tempo is marked *tempo*. The score ends with a double bar line.

Musical score for page 11, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal part consists of two staves (Soprano and Alto). The piano part consists of two staves (Right and Left). The score includes various dynamics such as *p*, *sf*, *dim.*, *pp*, *rit.*, *cresc.*, and *très expressif*. The tempo is marked *tempo*. The score includes articulations such as *animez* and *rit.*. The score ends with a double bar line.

# No 3. Sérénade.

R. de Boisdeffre, Op. 64.

Violon. *Allegretto.* *sourdine*

Alto. *sourdine*

Violoncelle. *sourdine*

Piano. *Allegretto.* *p* *grazioso*

## Nº 1. Les Echos.

R. de Boisdeffre, Op. 64.

Andante espressivo.

Alto.

*p* *espr.* *p* *espress.*

*cresc.* *f* *rit.*

*a tempo* *p* *f*

*dim.* *p*

*cresc.*

*f*

*rit.* *a tempo* *p* *p* *espress.*

*espress.* *cresc.*

*f* *rit.* *p* *Tempo* *pp*

*cresc.* *p*

*pp* *ppp*

## Nº 2. Elégie.

Adagio. Alto.

*espress.* *dim.* *1*

*p cresc.* *p* *cresc.* *dim.*

*cresc.* *animez* *p*

*rit.* *Tempo* *p* *rit.* *dim.*

*animez, cresc.* *f* *espress.* *rit.* *dim.*

*très espress.* *p* *sf* *sf* *dim.* *p*

## Nº 3. Sérénade.

Allegretto. Sord.

*1* *p < grazioso* *sf* *3*

*1* *p* *sf* *2*

*f* *dim.* *p* *p < grazioso*

*dim. pp* *1*

*p*

*cresc.* *grazioso*

*f* *espress.* *p*

*cresc.* *grazioso* *1* *p*

*f* *p*

*pizz.* *cresc.* *f* *arco* *p*

*sf* *p* *sf*

*pizz.* *1* *sf*

*pp*



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(Prices current 2005)

Alto.

1

## Nº 1. Les Echos.

R. d. Boisdeffre, Op. 64.

Andante espressivo.

The musical score for the Alto part of 'Les Echos' is written in 12/8 time with a key signature of one sharp (F#). It consists of 14 staves of music. The tempo is marked 'Andante espressivo.' and the dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, ties, and articulation marks. The piece concludes with a final cadence.

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## Nº 2. Elégie.

Adagio.

1 Vcello. 2

*p* *p espress.* *cresc.* *dim.*

*p* *espress.*

*cresc.* *dim.* *p*

*animez* *3* *rit. Tempo* *1*

*animez, cresc.* *f* *2*

*p très espress.* *sf* *sf* *dim.* *p*

## Nº 3. Sérénade.

Allegretto.

1 2

*p* *grazioso*

*f* *f*

*3* *p* *cresc.* *p*

*dim.* *p* *1* *p espress.*

*pp*

*p*

*f* *p* *p espress.*

*cresc.*

*f* *p* *grazioso*

*sf* *sf* *sf*

*pizz.* *p*

*arco* *cresc.* *f*

*p*

*p* *sf* *p* *sf*

*1* *pizz.* *pp* *sf* *1*

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# Violoncello.

## Nº 1. Les Echos.

R. de Boisdeffre, Op. 64.

Andante espressivo.

Alto

2

*p* *p* *cresc.* *f* *rit.* *a tempo* *p* *cresc.* *f* *dim.* *p* *p* *rit.* *a tempo* *pp* *cresc.* *pp* *rit.* *a tempo* *p* *cresc.* *ppp*

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## Violoncello.

## Nº 2. Elégie.

Adagio.

*p* *espress.* *cresc.*

*dim.* *p*

*cresc.* *dim.* *p*

*p* *animez*

*3* *rit. tempo*

*animez*

*cresc.* *f*

*très expressif* *p* *f* *rit. e dim.* *p*

## Nº 3. Sérénade.

Allegretto. viol.

*3* *p* *grazioso*

*f* *f*

*p* *cresc.* *f*

*dim.* *p* *1* *p* *espress.*

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## Violoncello.

*dim.* *pp* *p*

*cresc.* *f*

*1* *p* *espress.* *cresc.*

*grazioso* *f* *p*

*f* *pizz.* *p*

*f* *f*

*arco* *cresc.* *f*

*p* *p*

*f* *f*

*1* *p* *pp* *pizz.* *f* *1*

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